

# HYMNS and PSALM TUNES

adapted for the use of

CHURCHES, CHAPELS & SUNDAY SCHOOLS.

with a Accompaniment for the Three Parts

Moscow. the whole divided into

Flute

Organ Harpsichord or Piano-forte,

Composed by J. HACH, Rosicler.

LONDON Printed for the AUTHOR.

Sold by Preston & Son at their Shop in the Strand, & in the Strand.

R. Maisey, Music Seller, Strand. To be had at all the Stationers in the Kingdom.

REDEMPTION.

1



Ye happy sinners hear -

Ye

The prisoners of the Lord & wait till Christ appear according to his word Rejoice in

Ye happy sinners hear -

Ye

Rejoice with me

our sins be free

hope

We shall from all

Rejoice in hope rejoice <sup>th</sup>me we shall from all our sins be free.

6

5

6

7

6

5

6

5

## FUNERAL.

Rejoice for a Brother deceas'd our loss is his in-finite gain A soul out of prison re-leas'd and

freed from its bo-di-ly pain With songs let us follow his flight and mount with his spi-rit a-hove

Es-cap'd to the mansions of light and, lodg'd in the E-den of love.

## JUDGMENT.

Lo he comes with clouds descending once for favor'd sinners slain Thousand's saints attending swell'y triumph of hist'ry

Hil - le - lu - jah

Hil - le - lu - jah

Hal - le - lu - jah God appears on earth to reign.

Hal - le - lu - jah

6      6      6      6      6      6      5

## HARMONY.

O what shall I do my Saviour to praise So faithful and true so plenteous in grace So

6      6      6      4      3      6      6      6      3

P F

the weak-est be - lie-ver

strong to de - liver so good to re - deem The weakest be - liever

the

the weak-est be - lie-ver

weakest be - lie - ver that hangs upon him.

6

REST.

O disclose thy lovely face Quicken all my drooping powrs Gaps my fainting soul for Grace  
 $\begin{matrix} 3 & 5 & 7 \end{matrix}$        $\begin{matrix} 6 & 5 & 3 \end{matrix}$        $\begin{matrix} 4 & 5 & 5 \end{matrix}$        $\begin{matrix} 6 & 4 & 2 \end{matrix}$

As a thir-sty land for shoutrs Haste my Lord no more de-lay Come my Sa-viour come a-way.  
 $\begin{matrix} 6 & 9 & 8 \end{matrix}$        $\begin{matrix} 6 & 4 & 3 \end{matrix}$        $\begin{matrix} 3 & 3 & 6 & 7 \end{matrix}$

## REFUGE.

7

A handwritten musical score for a three-part setting (Soprano, Alto, and Bass) in common time. The music consists of six staves of music with corresponding lyrics. The key signature varies between G major, F# major, and C major. Measure numbers 1 through 6 are indicated above the staves. The lyrics are as follows:

Weary souls that wander wide from the central point of <sup>6</sup> blis Turn to Je-fus cru - ci - fied .

Fly in - to the .

Fly to those dear wounds of his Sink in - to the . purple flood .

sink in - to the . <sup>6</sup>

Sink in - to the pur - ple flood

Rise in - to the life of God

Rise in - to the life of God

55      5      6 5      6      6 5      6      6 5      6 5      4 3

Sink in - to the pur - ple flood

6      6      6 5      6      6      6 5      6 5      4 3

HER MIT.

8<sup>s</sup> & 6<sup>s</sup>

How hap - py is the pilgrim's lot      How free from ev' - ry anxious thought From world - ly

6 6      6 5      6 5      6 6      6 6      6 6

He

hope & fear Confin'd to nei-ther court nor cell His foul disdains on earth to dwell

He

F

on

Ho on - ly fo-journs here

on - ly fo-journs here

## ST. JOHN.

8s &amp; 6s

O love di - vine how sweet thou art When shall I find my wil-ling heart All

6      6/5      4/3      56      6      7      6/5      6

The

ta - - ken up with thee I thirst I faint I die - to prove The greatness of redeeming love

6/6 6/5 + 5/4      6      6/6 6/5

love of Christ to me - - - - -  
The love of Christ to me.

## MOUNT ZION

Come on my partners in dis-tress My comrades thro' the wil- der-ness Who  
6 5 6 3 7 6 6 6 6 6

Still - your bodies feel Awhile forget  
 your griefs & fears And look be-

To that ce - lstial hill - - -  
 yond this vale of tears to that celestial hill to that ce - lstial - hill  
 to that ce - lef - - - tial hill

## BETHLEHEM.

13

Ever fainting with desire for thee O Christ I call Thee I restless-ly require I want my God :my all Jesus

Help me Sav!  
dear redeem-ing Lord I wait thy coming from above Help me Sav! Help me Sav! speak the word & perfect me in love

## MOUNT HERMON.

4 7.s

Sons of men be-hold from far Hail the long ex-pect-ed Star Jacob's Star that

65 6 4 3 6 5 6 6 56 6 5 4 3

Guides bewild

gilds the night Guides be-wild

Guides be-wild-erd souls a-right.

3 6 5 4 3 56 6 4 7

## LEBANON.

15

4 7s

Humbly we our

Heav'ly Fa-ther sov'reign Lord Ever faith - ful to thy word

Humbly we our

Humbly we our

Testi - fy

seal set to

Tef- ti - fy

Tef- ti - fy that thou art true.

Testi - fy

## PASTORAL.

6 8s.

The Lord my paf-ture shall pre pare And feed me with a Shepherd's care His pre-fence

shall my want's supp'y And guard me with a watchful eye My noon day walks he shall at-

and all my mid-

tend & all my mid-

And all my mid-night hours de-fend.

and all my mid-

## WRESTLING JACOB.

6 8s

Come O thou Tra-vel-ler un-known Whom still I hold but can-not see

6 56 6 4 3 6 6 6 6

Handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of four systems of music. The vocal parts are in common time, treble clef, and key signature of one sharp. The piano part includes bass and harmonic indications.

**System 1:**

My com - pa - ny be - fore is gone And I am left a - lone with thee With

**System 2:**

And wref - tle till

**System 3:**

thee all night I mean to stay And wref - tle till the break of day.

**System 4:**

And wref - tle till

## MORNING FLOWER.

4 8s

19

The musical score consists of three staves of music. The first two staves are in common time (indicated by 'C') and the third staff begins in common time and then changes to 6/8 time (indicated by '6'). The key signature is one flat throughout. The lyrics are:

The morn-ing flowrs dis - play ther sweets And gay their silk-en leaves un-fold As

The continuation of the musical score consists of three staves of music. The first two staves are in common time (indicated by 'C') and the third staff begins in common time and then changes to 6/8 time (indicated by '6'). The key signature is one flat throughout. The lyrics are:

care - less of the noon-tide heats And fear-less of the ev'nning cold.

God is the Re-fuge of his saints When storms of sharp dis-tress in - vade

Ere we can of - fer our complaints Behold him pre - sent with his aid.

## SEPULCHRE.

4 8 S.

Pafes a few swift - ly fleeting Years And all that now in bo - dies live

Shall quit like me the vale of tears Their righteous sen-tance to re- ceive.

4-8.

Great God at-tend while Zi-on sings The joy that from thy pre-fence springs To spend one day with

Exceeds a thousand days of mirth

thee on earth

Exceeds a thou-sand days of mirth.

Exceeds a thousand days of mirth

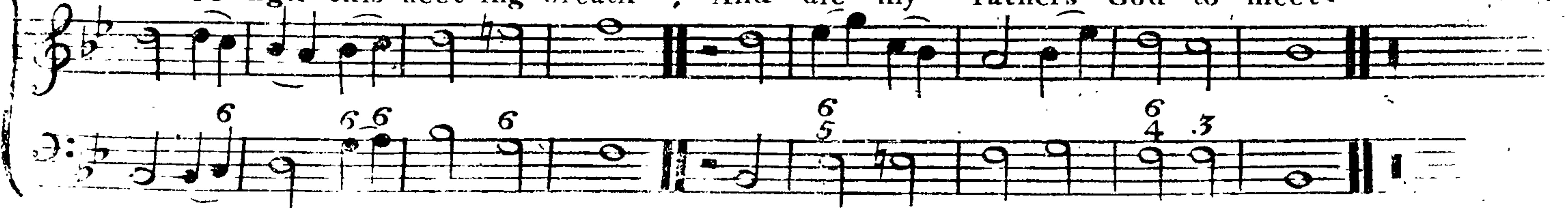
## JOANNES vel Momenti Mores.



Shrinking from the cold hand of death I too shall ga-ther up my feet Shall



soon re-sign this fleet-ing breath , And die my fathers God to meet.



24

## JEHUDIJAH.

4 88



Praise ye the Lord tis good to raise Our hearts and voices in his praise His na-ture

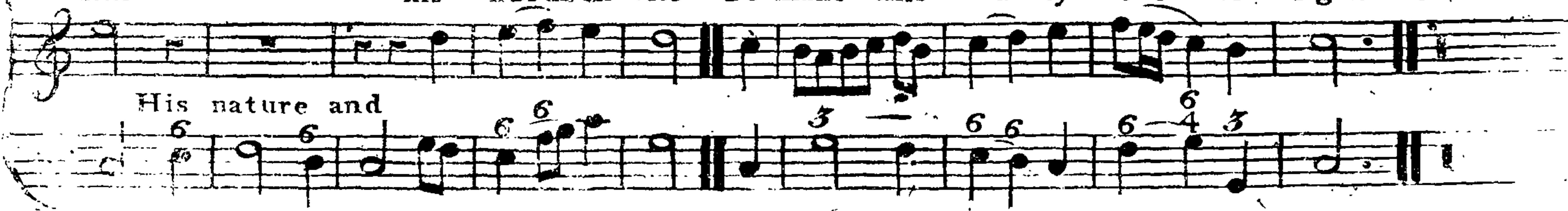


His nature and



and his works en-vite To make this du-ty our de-light.

His nature and



## MOURNER.

4 85

25

Musical score for 'MOURNER.' featuring four staves of music. The key signature is B-flat major (two flats). The time signature varies between common time and 6/8. The vocal line includes lyrics: 'When gracious Lord when shall it be That I shall find - my all in thee The'. The score consists of four staves of music with corresponding lyrics.

Continuation of the musical score for 'MOURNER.' featuring four staves of music. The key signature changes to A major (no sharps or flats). The time signature remains mostly common time. The vocal line continues with the lyrics: 'fulness of thy promise prove The seal of thine e - ter-nal love.'. The score consists of four staves of music with corresponding lyrics.

## 26 TRIUMPH.

4 8<sup>s</sup>.

Musical score for the first stanza of "TRIUMPH." The music consists of three staves. The top two staves are in common time (indicated by a '3') and the bottom staff is in common time (indicated by a '2'). The key signature is common (no sharps or flats). The vocal line is supported by a harmonic bass line. The lyrics are:

Sal - va - tion is for e - ver nigh The souls that fear and trust the Lord And

Musical score for the second stanza of "TRIUMPH." The music consists of three staves. The top two staves are in common time (indicated by a '3') and the bottom staff is in common time (indicated by a '2'). The key signature changes to one sharp (F# major). The vocal line is supported by a harmonic bass line. The lyrics are:

grace des - cend - ing from on high Fresh hopes of glo - ry shall af - ford.

## WILDERNESS

4 8<sup>s</sup>

27

My suff'rings all to thee are known Tempted in ev'ry point like me Re-

4 <sup>#</sup> 6 4 <sup>#</sup> 6 4 3 6 6 4 3

- gard my grief re - gard thy own Je - sus re - mem - ber Cal - va - ry.

6 6 4 <sup>#</sup>

## INFANCY.

4 8.s

Happy the well instructed youth Who in his ear - lieft in-fan-cy Loves from his heart to

And like his God ab - hors a lie and like his  
speak the truth And like his God ab-hors a lie & like his God ab-hors a lie.

And like his God ab - hors a lie and like his  
And like his God ab-hors a lie & like his

SMVRNA.

C. M.

29

Handwritten musical score for three voices in common time, treble clef, and B-flat key signature. The music consists of four staves. The first two staves are identical, featuring a soprano line with a basso continuo line below it. The third staff begins with a soprano entry, followed by a basso continuo entry. The fourth staff concludes the section. The vocal parts are labeled with Roman numerals above the notes: 3, 5, 3; 6; 4, b. The lyrics are as follows:

O for an heart to praise my God    An heart from sin set free  
 An heart that

Handwritten musical score for three voices in common time, treble clef, and B-flat key signature. The music consists of four staves. The first two staves are identical, featuring a soprano line with a basso continuo line below it. The third staff begins with a soprano entry, followed by a basso continuo entry. The fourth staff concludes the section. The vocal parts are labeled with Roman numerals above the notes: 3, 5, 3; 6; 4, 3. The lyrics are as follows:

al - - ways feels thy blood -  
 An heart that al - ways feels thy blood so free - ly spilt for me.  
 An heart that al - ways feels thy blood

## PALESTINE.

Duet

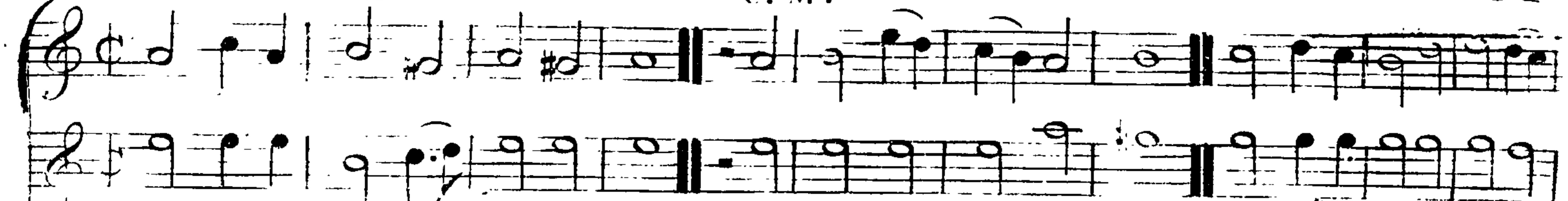
## C. M.

## Chorus.

## NEW WINDSOR.

C. M.

51



With glorious clouds in compafs'd round Whom an-gels dim-ly see Will the unsearchable be



Or God appear to me

found

Or God appear to me Or God ap-pear to me.

Or God appear to me

Or

Or God appear to me

## PATMOS.

## C. M.

Ho - ver of lit - tle Chil - dren thee   O Je - fus we a - dore   Our

kind and per - fect Sa - viour be   Both now and e - ver - more

## SALFORD.

C. M.

33

I live up - on  
My God my e - ver - last - ing hope  
I live up - on thy truth Thy hands have held  
I live up - on

Thy hands have held -  
Thy hands have held my Childhood up and strength - - end all my youth.  
and strength n'd

## MOUNT TABOR.

Blest be the dear u - ni - ting love That will not let us part Our  
bodies may far off re-move We still are one in heart.  
We still are one in heart.  
We still are one in heart.

## PENITENT.

C. M.

To God I cry'd with mournful voice      I sought his gracious ear      In the fad day w. troubles

In the fad day when trou-bles rose And fill'd  
rose      And fill'd the night with fear & fill'd the night with fear.  
In the fad day when trou-bles rose

36

## MOUNT CARMEL.

C. M.

The musical score consists of six staves of handwritten music. The first two staves are soprano voices, the third is bass, and the last three are piano accompaniment. The music is in common time with a key signature of one sharp. The vocal parts begin with eighth-note patterns, followed by sustained notes and sixteenth-note figures. The piano accompaniment features harmonic chords indicated by Roman numerals (I, II, V, VI) and various inversions (e.g., 6, 6, 5, 6, 4, 3). The lyrics are integrated into the music, appearing below the vocal lines. The first stanza ends with a repeat sign and the second stanza begins with a new section of the piano accompaniment.

For e - ver here my rest shall be Close by thy bleed-ing side. This all my

hope and all my plea For me the Sa - viour died.

## PILGRIM.

57

While strangers here re - turn - ing home To glo - rious worlds a - - bove Tran -

sported with im - mor - tal views We haste the joys - to prove.

## SHEILD'S

C. M.



## TABERNACLE.

C. M.

To which thy God re-forts

My soul how lovely is the place Tis heavn to see his

To which thy God re-forts

Tho' in his earth-ly courts

smi-ling face.

Tho in his earthly courts Tho' in his earthly courts

Tho in his earth-ly courts

Tho in his earth - ly courts

My God the spring of all my joys The life of my de-lights The glo-ry

of my bright-est days And com-fort of my nights.

## HALLELUJAH.

C. M.

41

The Lord of Sabbath let us praise In concert with the blest Who joy-ful in harmonious

Pia For  
lays Employ an end-less rest Employ an endless rest.

For Pia For For  
Halle-lu - - jah Hal-le-lujah Hal-le - lu - - - jah Hallelujah  
Hallelujah Hallelujah Hallelujah  
Hal - - le - lu - - - jah Hallelujah

Halle-lu - - jah Hal-le-lujah Hal-le - lu - - - jah Hallelujah

A handwritten musical score for a single voice. The music is in common time with a key signature of one sharp. The vocal line consists of two staves, each with a soprano clef. The first staff begins with a dotted half note followed by eighth notes. The second staff begins with a quarter note followed by eighth notes. The lyrics are written below the notes. The score includes several rests and a final section ending with a double bar line and repeat dots.

O happy state of in - fan - cy Strangers - to guil-ty fears We live from sun and  
6 5 6 #  
or-row free In these our ten-der years.

## MOUNT NEBO

C. M.

43

Musical score for "MOUNT NEBO" in Common Measure (C. M.). The score consists of four staves of music with corresponding lyrics. The key signature is G major (one sharp). The time signature varies between common time and 3/4 time. The music includes various note values such as eighth and sixteenth notes, and rests. Chord symbols are placed below the bass staff, indicating harmonic progressions. The lyrics are:

O joy- ful sound of gof - pel grace Christ shall in me ap-pear I e - ven  
I shall  
I shall see his face I shall I shall be ho - ly here.  
I shall

## SYRIA.

C. M.

Let ev- - ry tongue thy goodness speak Thou sov-reign Lord of all Thystrengthening hands1 p

And raise - the poor that fall

hold the weak

And raise the poor that fall.

And raise the poor that fall

## ALEXANDRIA.

C. M.

45

Sweet is the mem'ry of - thy grace My God my heavn - ly King Let age to

age thy righteous-ness In sounds of glo - ry sing.

## CYPRUS.

C. M.

By earth &amp; heav'n - dord

Come let us our good God pro-claim

By earth &amp; heav'n adord'd Children are

By earth &amp; heav'n a - dord

Children are bid

And magnify the Lord

bid

Children are bid to praise his name

And mag-ni - fy the Lord

Children are bid

And magnify the Lord

6 5

5 6

6 5  
6 4 3

NILE.

C. M.

47



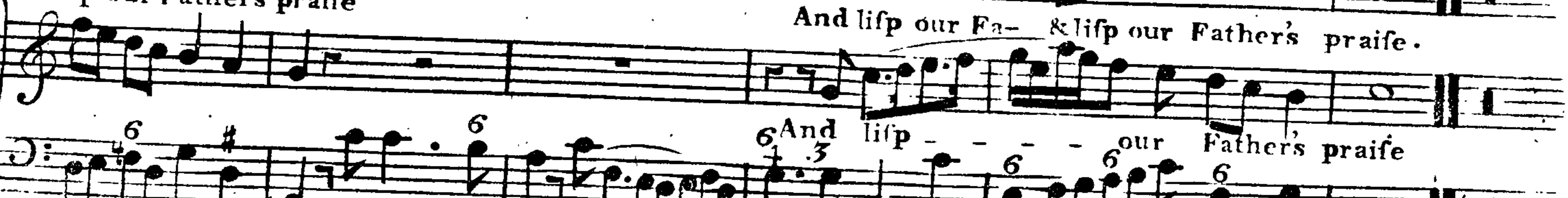
Come let us join the host above Now in - - our youngest days Remember our Cre-a-tor's love and



Remember our Crea - tors love and lisp - - our Father's praise.

lisp our Father's praise

And lisp our Fa - & lisp our Father's praise.



And lisp - - - our Father's praise

Remember our Crea - tor's love & lisp our Fa - & lisp our

## WATCHMAN.

S. M.

Ah when shall I awake From sin's soft soothing pow'r The slumber from my spirit shake And rise to fall no more

## EGYPT.

S. M.

And am I born to die To lay this body down And must my trembling spirit fly In-to a world unl<sup>n</sup>ow

## ORPHEUS.

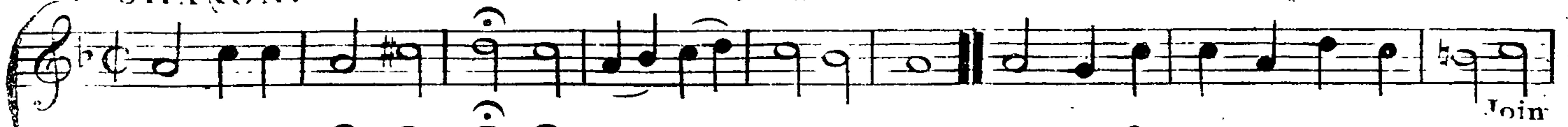
S. M.

49

A musical score for a three-part setting (SATB or similar) featuring four staves of music. The top two staves begin with a treble clef, while the bottom two staves begin with a bass clef. The music consists of measures separated by vertical bar lines. The lyrics are integrated into the music, appearing below the staff lines. The first section of lyrics is: "Far as thy name is known The world de-clares thy praise Thy saints O Lord be-fore thy". The second section continues with: "Thy saints O Lord before thy throne". The third section begins with: "throne Their songs of honour raise". The final section concludes with: "Their songs of honour raise." The music includes various note values such as eighth and sixteenth notes, and rests. Fingerings like 6, 5, 4, and 3 are indicated above certain notes, particularly in the lower voices.

## SHARON.

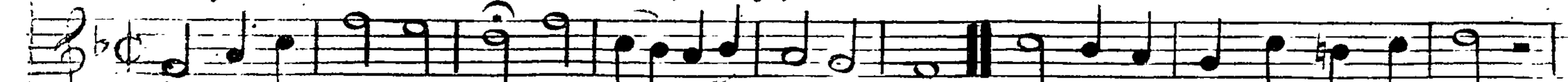
S. M.



Join



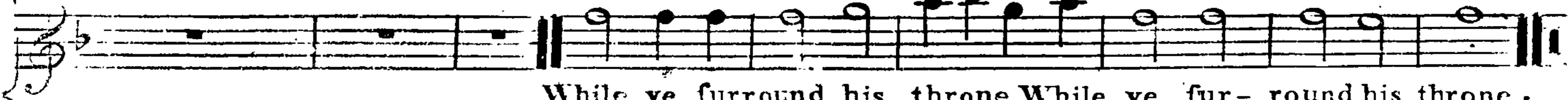
Come ye that love the Lord And let your joys be known Join in a song with sweet ac-cord



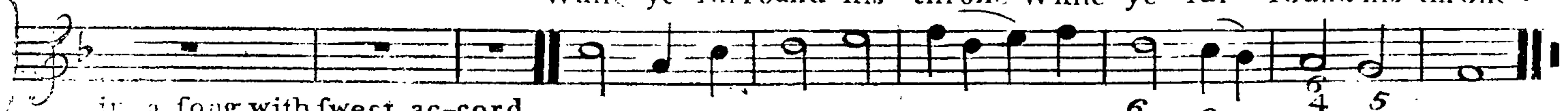
Join



in a song with sweet ac-cord



While ye surround his throne While ye fur-round his throne .



in a song with sweet ac-cord



G A Z A.

S. M.

52

Thou Judge of quick and dead Be - fore whose Bar se - vere With ho - ly

6 7  
6 3  
6 4 1  
6 3 6 3

joy or guil - ty dread We all shall soon ap - pear.

6 5  
3 7 8  
6 5 5  
6 4 5 3

## REUMAH.

Allegro con Presto

Shout - - - Shout - - -  
 Shout to the great the great Je - ho - vah's praise Shout to the great  
 Shout - - - 6 6 Shout - - - 6 3 Shout - - -  
 Shout Shout Shout to the great

## Trio

Shout to the great Je - ho - vah's praise Ye sons of glo-ry and of grace Ye sons of glo-ry  
 Shout to the great Je - ho - vah's praise Ye sons of glo-ry and of grace Ye sons of glo-ry  
 6 6 6 6 6 6 6 6

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of six staves. The top two staves are soprano, the third is alto, the fourth is tenor, and the bottom two are piano. The vocal parts have lyrics in italics. The piano parts include bass and harmonic notation. Measure numbers 1 through 12 are present above the vocal staves. The score is dated "1872" at the bottom right.

and of grace of glo - ry

Shout to the great Jehovah's praise Ye sons of glo-ry Ye sons of glo-ry

Sym

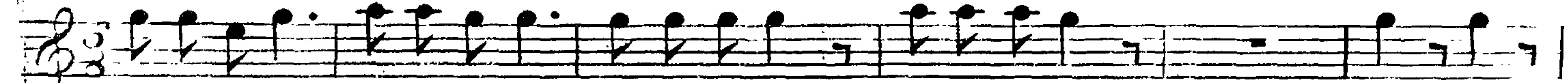
and of grace.

Sym

Chorus



Shout - - - -



Shout to the great shout to the great shout to the great shout to the great Shout shout



Shout - - - -

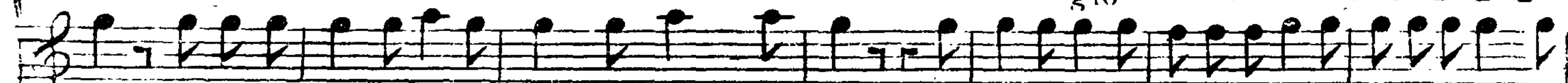


Shout to the great Je-hovahs praise

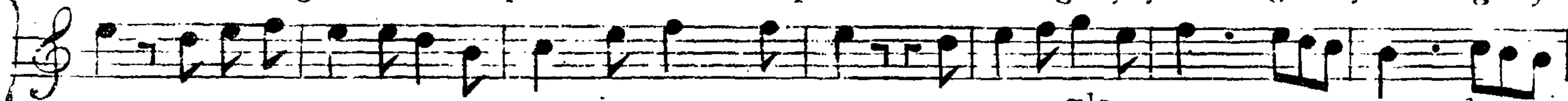
Shout



glo - - - -



Shout shout to the great Jehovah's praise Je-ho-vah's praise Ye sons of glory ye sons of glory ye sons of glory



glo - - - -



ry

The same in  
glory & of grace.

One God in Per - sons three a - dore The same

One God in Per - sons three a - dore in three a - dore

One God in Persons three adore

P F

w

majesty in majesty and pow'r in majesty and pow'r. Ye suf - fring and tri - umphant host Tri-

Org<sup>n</sup>

4 6 4.3 w

Voice

um - - - phantom host Ye suf - - - f'ring and triumphant host Praise  
 umphant triumphant host

um - - - phantom host Ye suf - - - f'ring and triumphant host  
 umphant triumphant host Praife

Fa - - ther Fa - - ther Praise Father Praise Father Son  
 Praife Father Praife Father Son and Ho - ly Ghost Praife

Fa - - - ther Fa - - - her Praise Father Praise Father Son

Praise Father      Praise Father Praise  
 Father      Praise Father Son and Ho-ly Ghost      Praise Father  
  
 Org      Voice

Son and Ho-ly Ghost Praise Father Son and Ho - ly Ghost.

## CALVARY.

Affetuoso.

Be - hold - - - Nail'd to the  
 Be - hold . Be - hold Be - hold - - - the Sa - viour of mankind Nail'd to the  
 Be - hold

shameful shame - ful tree How vast the love that him - in - clin'd To bleed and die - for  
 Nail'd to the shame - ful tree How vast the love that him in - clin'd To bleed and die for

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time. The vocal parts are in soprano, alto, and tenor/bass clef. The piano part is in bass clef. The score includes lyrics and dynamic markings (F, P). The page number 59 is in the top right corner.

me How vast - the love that him - in clin'd To bleed and die - to bleed and

F P

die - for me. Hark Hark how he groans Hark Hark how he

A handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of four systems of music, each with a treble clef and a bass clef staff. The vocal parts are in common time, while the piano part uses various time signatures (6/8, 4/4, 2/4, etc.). The vocal parts are mostly in common time. The piano part uses 6/8 for most of the piece, indicated by a '6' over the staff.

The lyrics are as follows:

groans - - while Na - ture shakes And earths strong pillars earth's strong pillars  
Hark how he groans bend The Tem - ples vail in fun - der breaks The fo - lid mar - - bles rend.

## SOLO Treble Affettuoso

61

Tis done tis done the precious ran-som paid Re - ceive Re - - ceive my

The musical score consists of four staves of music for solo treble voice. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The lyrics "Tis done tis done the precious ran-som paid" are written below the notes. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics "Re - ceive Re - - ceive my" are written below the notes. The third staff begins with a treble clef, a common time signature, and a key signature of one sharp. The lyrics "soul he cries See, where he bows his fa - - cred head" are written below the notes. The fourth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics "See see where he bows See see where he bows his fa - - cred" are written below the notes.

soul he cries See, where he bows his fa - - cred head

This section continues the musical score from the previous page. It features two staves of music for solo treble voice. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The lyrics "soul he cries See, where he bows his fa - - cred head" are written below the notes. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics "See see where he bows his fa - - cred" are written below the notes.

See see where he bows See see where he bows his fa - - cred

This section continues the musical score from the previous page. It features two staves of music for solo treble voice. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The lyrics "See see where he bows" are written below the notes. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics "See see where he bows his fa - - cred" are written below the notes.

head he bows his head - and dies

This section concludes the musical score. It features two staves of music for solo treble voice. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The lyrics "head he bows his head - and dies" are written below the notes. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics "head he bows his head - and dies" are written below the notes.

## Cupids Staccato

And in ful glory glo - - ry in ful  
 But soon he'll break Death's envious chain And in full

And in full glo - - - - ry 7 5 6

But soon he'll break but soon he'll brea' Death's envious  
 glo - ry shine But soon he'll break Death's Death's envious chain but soon he'll break Death's envoi  
 7 5 6 6 6 6

But soon he'll break but soon he'll brea' Death's envious

63

F

P

Was e-ver love

chain &amp; in ful glo-ry shine O Lamb of God O Lamb of God O Lamb of God was ever pain

Was

Was e-ver love

P

Was e-ver love

F

Org:n

Adag.

Was ever love was ever love

like thine was e-ver love

e-ver love like thine

Was e-ver love like thine.

Was ever love was ever love was e-ver love like thin

Ado

6 7

Org:n

Was e-ver love

64

## CANAAN.

Trio

Hip-py hip-py happy beyond de-scrip-tion he Who in the paths of

pi-e-ty Loves from his birth to run - - -

Loves from his birth His

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

Loves from his birth to run - - -

paths are joy and peace are joy and peace And all its paths are joy - and

And all its paths are

peace ----- are

peace peace peace peace peace peace peace

joy - and peace And heav'n on earth be-gun And heav'n on earth be-gun.

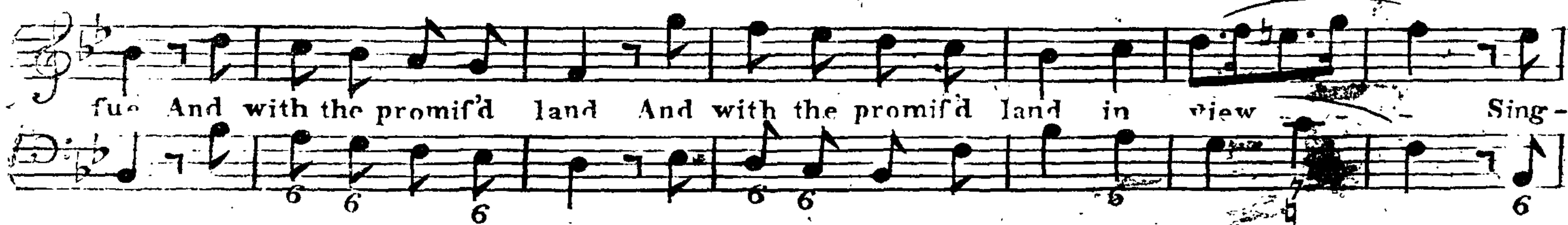
Duet.

If this fe-li-ci-ty were mine I ev'-ry o-ther would re - - sign I ev'-ry  

 6 65 65  
 4.3 4.3

o - ther would re-sign With just and ho - ly scorn Chearful & blithe my way pur -  

 6 4 7  
 6 6 7

fu - And with the promis'd land And with the promis'd land in view Sing -  

 6 6 6 6 6 6 6 6 6 6 6 7

ing to God Singing to God to God re - turn.  

 6 6 6 6 6 5 6 6 6 6 6 6

## CHORUS Staccato

67

67  
 Chearful & blithe      Chearful & blithe      Chearful &  
 Chearful & blithe my way pursue      my way pursue      my way pursue  
 Chearful & blithe      Chearful & blithe      Chearful &  
 blithe my way pur-sue Chearful and blithe my way pursue Chearful & blithe my way pur-sue my way pur-  
 my way pursue      pur-sue      pur-sue      Chearful      & blithe my way pur-  
 pur - sue - 6 -      my way pur -  
 blithe      Chearful and blithe my way pur-sue      Chearful      and blithe my way pur -

A handwritten musical score for four voices, likely soprano, alto, tenor, and bass. The music is in common time, mostly in G major or F major. The lyrics are in English, with some words written in a cursive script. The score includes five systems of music, each with a vocal line and a piano accompaniment staff.

The lyrics are as follows:

And with the promis'd land in view and with the promis'd  
sue Chearful & blithe my way pur + sue

And with the promis'd land in view  
and with the promis'd

land - - - - - in view singing to God re-

land the promis'd land in view & with the promis'd land the promis'd land in view singing to God re-

A handwritten musical score for a four-part choir (Soprano, Alto, Tenor, Bass) and basso continuo. The score consists of six staves. The first three staves are soprano, alto, and tenor parts, each with lyrics. The fourth staff is basso continuo, indicated by a bass clef and a double bass staff symbol. The fifth staff is basso continuo. The sixth staff is basso continuo. The music is in common time, with various key signatures (G major, C major, F major, D major, A major, E major). The score includes dynamic markings like 'turn' and 'Sing - ing to'.

turn  
Singing to God Singing to God to -  
And with the promis'd land in view Singing to God Singing to God Singing to God to  
turn  
Singing to God Singing to God to  
God return Sing-ing to God Singing to God to God return Singing to God re-turn  
Sing - - - - - ing to